

# Mp3 Loescher Trio - Distance (collector's Edition)



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Excerpt from liner notes: "The Loescher Trio's unique brand of jazz is achieved through the artistry of the musicians, the substance of the compositions, and the creativity of the arrangements." 8 MP3 Songs

JAZZ: Bebop, JAZZ: Traditional Jazz Combo Details: Press Quotes: "Loescher's alto soars and sings. His playing combines emotion, creativity and mastery of his instrument, qualities not always found in combination.....The expressive Loescher sound will capture your attention. The two versions of "Body and Soul" are worthy of comparison with those by Serge Chaloff and Coleman Hawkins." - Bill Falconer, November 2001 JazzReview.com, Review of "dIstance (c. e.)" "While conserving themselves to a classic jazz format, the Loescher trio pushes its explorations to the limits. Their concerts are not to be missed." - Patrick Gauthier, August 2001, Journal of Montreal "Loescher knows the music's history, he knows where it comes from. When Loescher comes to play he has something to say." - Dirk Sutro, Los Angeles Times

The Saxophone Journal - NOV/DEC 2000 Volume 25 Number 2 Review of Shawn Loescher Trio "d I s t a n c e" - By Joe Viola His sound is full and rich making the horn really sing. The timbre is flexible and used artistically to easily alter the listener's emotional reactions. But always Shawn is guiding the listener with gentle hands always through the contrapuntal mazes and arabesques of his fascinating compositions. His fingers are rapid, precise and flawless. If written out, some impossible looking passages come off to the ears as if they were easy and the perennial Hot Cross Buns that all of us at one time as a major accomplishment. This is due to a mastery of the saxophone by the soloist. The compositions are fascinating, evocative, moving and most of all they are music of the first order. Each piece is a musical and an emotional experience that becomes a real event the mastery of Shawn Loescher and the rest of the trio. The Shawn Loescher Trio consisting of Shawn, Robert Balzar, and Marek Patrman are an incredible ensemble. A collection of three intuitive almost telepathic musicians is an understatement for

this group. The trio truly melds together as a single performing entity with a musical soul that is gargantuan. This CD is a must just for the fine music it contains, the musicians and the outstanding solo work of Shawn Loescher. Biography: The peculiarity of the name Shawn Loescher (Sha-on Low-sure) is certain. Not a name one would expect to find in the Jazz section. Nevertheless you find it rolling off the tongues of many great musicians. He holds an air of mysticism around him, appropriated from his youth, an ability to produce exceptionally moving music, the gift that crosses time and age boundaries, and a reluctance to be part of the mainstream by preferring to quietly develop his craft. Alto Saxophonist Shawn Loescher was discovered at the age of 15 by Art Johnson and Gary Scott in San Diego, California. He began working professionally immediately after and soon settled into small group performance. Two years later, he was working for Tom Waits as transcriptionist and arranger (a less than discrete beginning). In 1992, Loescher packed his horn and bags and headed east - eventually settling in Boston to attend Berklee College of Music. Studying would take up most of his time, but as all great musicians do, he seemed able to make time and worked with the American Latina Orchestra, Louie Bellson and two of his own groups. Playing around the East Coast, he ran into Phil Woods, who liked what he heard and invited Loescher to meet with him. One can only wonder about their conversations. All Loescher has ever publicly said is, "The angry young man (Woods' old nick name) started, Why do you play so angry young man?' In the middle he said, Go to Europe and get the distance you need to be you.' Then finished, Don't fight yourself and try to be someone else, it will just be wasted time.'" In 1995 after winning Berklee's prestigious Woodwind Achievement Award for Jazz Saxophone and graduating, Loescher took Woods' advice and moved to Europe. Loescher worked continuously over the next three years covering phenomenal musical ground and developments. While teaching at the Conservatory of Bratislava in the Slovak Republic, he managed to perform a steady stream of high profile concerts. Although his primary working group was the trio, which was started in Boston in 1992 and grounded in his counterpunctual arrangements, Loescher did not limit himself and performed Eddie Suaters "Focus Suite" for saxophone and string orchestra originally written for Stan Getz. If that was not enough, Loescher established himself as a composer of both classical and Jazz music, efforts that did not go unnoticed. He was invited to fuse the two music's with a commission from the European Sacred Music Festival. At the beginning of 1997, the work was performed and toured with incredible success. While in Europe, Loescher formed a new trio and spent two years preparing the group to record. The tapes of the first live recording were lost in a car

accident that left Loescher in recovery for two months. In early 1998, after recording the much anticipated "d I s t a n c e" (surely a reference to Woods' advice), there was silence. Loescher ceased to perform until "d I s t a n c e" was released in the summer of 1999, bringing him out of his performing closet. The album was an instant success in Europe and brought the group somewhat of a cult status with European audiences. Loescher disbanded the group shortly after the release and went on tour in the US. Upon his return, he was found by New York once again - this time in the form of Mark Murphy. They began a new group and writing partnership. On the advice of Murphy, Loescher returned to North America, settling in Montreal to remain accessible to both the US and Europe. Upon his return, he went to work reforming his trio. Much of 2001 was spent readying the new trio for touring and recording. Loescher recorded a live album with the trio in the Fall of 2001 with a release just in time for the holiday season. HE will spend much of early 2002 touring throughout the US. Jazz legend Mark Murphy has said about Loescher, "He takes the pain away." Further adding to his air of mysticism. Louie Bellson once wrote, "Loescher is a natural talent." Listening to Loescher perform or on a recording, one immediately understands what drove these men to make such statements in a musical idiom notorious for colleagues not making compliments. As we adjust to the peculiar name Shawn Loescher in the jazz section of our record stores, we are all wondering how many years we will be blessed with his art. If it is true that Loescher is a sort of jazz mystic, and that seems certain, the answer is many. For mystics (unlike peculiar names) are born, not made. Living eternally, if only on recordings and in compositions, touching us all.

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